

"The Tomb of Ni-Ankhkhnum and Khnumhotep" from speculation to realization Part Two

Mostafa Elshamy

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Part Two

Preface

In the process of investigating the Egyptian pictorial narrations of the ka-soul, it is mostly obligatory to look at the iconography in reverse to how we usually look at pictures. By this way, the right side and the left side of portrayals are actually theirs not ours. The human chest is the seat of the twin-forces of the soul. The goodness-twin resides at the right side while the evilness-twin takes the left side or the heart side. The palettes of Prehistoric Egypt had announced this truth earlier than any known religion. Either one of the twin-forces of the soul, whenever depicted in iconography, is well recognized subject to understanding the conception. It is norm in Egyptology to look at the Egyptian iconography, regardless of the context, by our eyes; that is mainly due to the unawareness of the conception of the soul. For the portrayals of the tomb of Ni-Ankhkhnum-Khnumhotep, cardinal directions are followed in surveying the architecture in order to locate where they are found. Investigating the portrayals is something else. It is the right side and left side that are requisitely applicable.

From *Gliedervergottung* coffin texts we read:

*O you with high respiratory tract,
for whom the Two Lands were united. (*)*



The hieroglyphic sign of *Sma* (opposite), interpreted as unite, explains the verse. The right land (lung) is the right side and the left land (lung) is the left side or the heart side. It is senseless to look, by our eyes, at the *Sma* sign and consider the heart side as the right side.

For the reader not to get confused:

Remember to follow the pictures by the eyes of the physician.

(*) Breathing Flesh: Conceptions of the body in the ancient Egyptian Coffin Texts, 2009, by Rune Nyord, p. 132

Abstract

The hypothesis of two persons by the names Niankhkhnum and Khnumhotep, irrespective of whatever sort of their relationship, is well-established in Egyptology since the discovery of the tomb in late 1964. Part one of this paper has been assigned for establishing the truth of the tomb owner by the name Ni. Ni, the single owner of the tomb, has given the twin-forces of his soul the names Ankhkhnum and Khnumhotep. Hence, his name reads Ni-Ankhkhnum-Khnumhotep where there is no place for the conjugation 'and'. Part two penetrates the profound symbolization and intellectuality of the iconography. The identity of the midget youngsters is revealed. The leading role of Ni-Ankhkhnum is investigated and justified. The marital life of Ni and its impact on questioning the two false doors is here unmasked. Finally, there is unanticipated surprise waiting for Egyptologists but more significant for readers to appraise. Ni has faithfully adhered to the teachings of his forefathers that have been later on spelled out by the Egyptian priests.

1. The Youngster: A long-term anonymousness

The false doors of the Old Kingdom have been a subject of extensive studies nevertheless; *the youngster*, who is evidently present especially in the tomb of Ni-Ankhkhnum-Khnumhotep, has been either ignored or belittled as just the child of tomb owner.

False Door of Ka Nefer (Fig. 1)

The twin-forces of Ka-Nefer' soul are depicted separately on the right and left jambs of the false door. By the foot of each, we recognize a youngster holding the lower part of the same staff held by Ka-Nefer.

False Door of Afa (Fig. 2)

At the top panel, Afa and his wife are entertaining a single offering table. The couple are represented together at the right and left jambs of the false door that is to point out the twin-forces of the ka-soul of each, separated by the central niche. However, on each jamb there are two youngsters, a boy attached to Afa and a girl attached to Afa's wife.

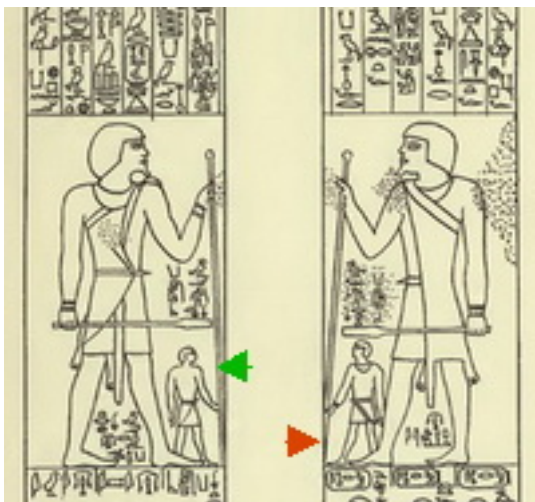


Fig. 1 False Door of Ka-Nefer
Lower part



Fig. 2 False Door of Afa

In the above examples, the youngster(s) at a jamb side has taken the same pose of the youngster(s) on the other jamb

False Door of Redines. Old Kingdom, Dynasty 6, 2323–2150 B.C. (Fig. 3)

At the top panel, Redines sits by an offering table. The inscriber, while portraying the full frontal figure of Redines in the central niche, made it quite obvious that the twin-forces of his ka-soul are singularly depicted on the right and left jambs. On each jamb and below the full form figures, stands a youngster. Noticeably here, the youngsters do not pose the same as seen in (Fig. 1) and (Fig. 2). The youngster at right (green arrow) has a thumb of his left hand in his mouth; the other at left (red arrow) holds the neck of a bird by his right hand.



Fig. 3 False Door of Redines

Identifying the youngsters?

The youngsters have been definitely noticed by Egyptologists yet, there exists no whatever identification other than being the children of tomb owners. Sousa, in his article "The Meaning of the Heart Amulets in Egyptian Art" commented on the "Amulet of Divine birth, Donation stelae," (Fig. 4), by saying: Since the beginning of the 18th Dynasty, the heart amulet was used to distinguish royal princes. The oldest record of such use can be found on the Donation Stella, where it is worn by the young prince while his father leads him to the presence of Amun-Ra. ⁽¹⁾ Is he really a young prince?



Fig. 4 Amulet of Divine birth, Donation stelae
Drawing after Ibrahim Harari, cited by Sousa

The primogenitor of all the youngsters has been conspicuously present in Narmer palette. By multiple incontestable evidences, the youngster has been identified as the Ka-soul. The proprietary ground line of the youngster as displayed on Narmer palette (Fig. 5) has been the

1. JARCE 43 (2007) The Meaning of the Heart Amulets in Egyptian Art, by Rogério Sousa, p. 66

most crucial factor in ascertaining his identity. ⁽²⁾ Altenmüller, in his contribution "Presenting the nḏt-ḥr-offerings to the tomb owner," commented on the scene found at the northern entrance jamb of the tomb of Merib at Giza (Fig. 6) by saying "This time the tomb owner is depicted in a standing attitude. Two attendants are proceeding towards him." ⁽³⁾ The youngster on a proprietary ground line (red ellipse) did not attract the author's attention. The depiction of Merib's youngster on a proprietary ground line comes in replication of Narmer's. By reason, Merib's youngster represents the Ka-soul.



Fig. 5 Narmer Palette – Obverse

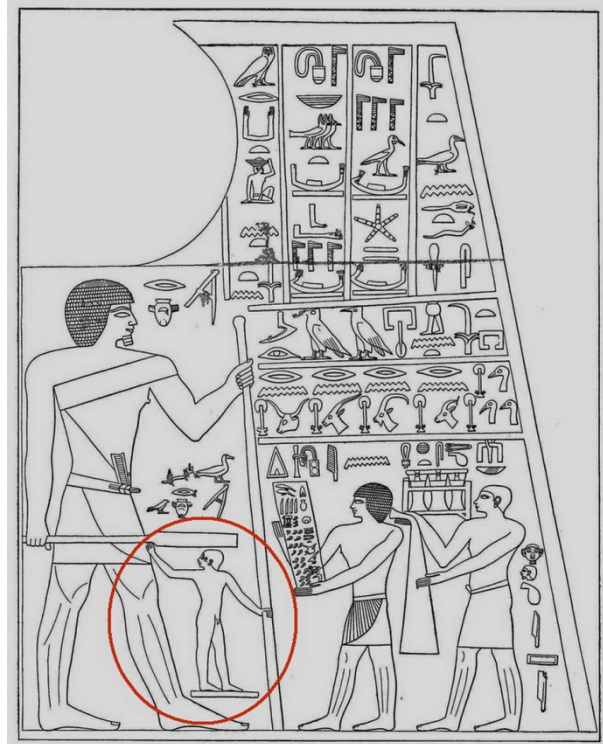


Fig. 6 Tomb of Merib, illustrated in "The Old Kingdom Art and Archaeology" After Junker, Giza II

Only now, we are discovering the identity of the youngsters that have been depicted on false doors and in tomb scenes of the Old Kingdom. They are the essential players, where found, in the whole iconography especially on the false doors. Our sagacious artist, while depicting full form figures, he genuinely introduced the soul-youngsters or the driving force in the earthly human life. By death and her detachment from the corpse, the soul is subjected to judgment in anticipation of vindication and ascension for her heavenly eternal life.

The Psalmist accorded the truth of the Egyptian youngster furthermore; he justly interpreted the middle register of Narmer Palette reverse (Fig. 7). (Elshamy 2015)

Psalm 131.2

*But I have calmed and quieted my soul,
like a weaned child with its mother;
my soul is like the weaned child that is with me*

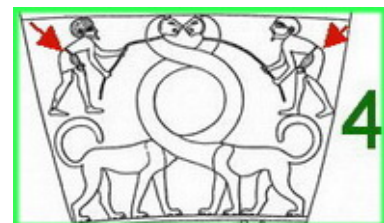


Fig. 7 Narmer Palette, Reverse
Middle Register

2. Ancient Egypt: The Primal Age of Divine Revelation Volume 1 Genesis, Revised Edition, 2015 by Elshamy, pp 118-130 (next referred to by (Elshamy 2015))

3. The Old Kingdom Art and Archaeology, 2006, Presenting the nḏt-ḥr-offerings to the tomb owner, by Hartwig Altenmüller, p. 30

2.0 Analysis of Ni's Iconography

2.1 Second Vestibule: South Wall

The entrance of the second chamber (Fig. 8) has been designed to resemble that of false doors. The panel above the entrance (Fig. 9) shows the two figures, the one at left named Ni-Ankhkhnum while the other at right named Khnumhotep. It is suggested that they represent two individuals. Nor they are. In his contribution "False doors & history: the Sixth Dynasty", Brovarski mentioned a case of false doors where a single deceased is doubly represented. Sabu/Ibebi's panel bears a double representation of the owner at table, so the elements are twice repeated.⁽⁴⁾

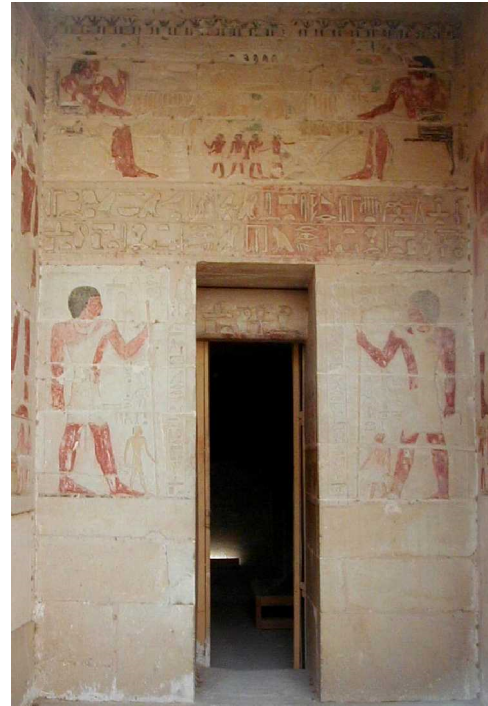


Fig. 8 Ni tomb, entrance of the second chamber

On the left side wall of the entrance, Ni-Ankhkhnum is seen holding his staff and by his right foot the youngster, kilt-dressed, holds the lower part of the same staff, (red arrow). On the right side wall, Khnumhotep poses the same. His youngster, with lock of hair and undressed, holds the lower part of the staff, (green arrow), (Fig. 10). If the panel (Fig. 9) is a representation of two individuals, we should have seen two full-figured individuals accompanied by two youngsters on each side wall as noticed on the false door of Afa (Fig. 2), which is not the case.



Fig. 9 Panel of the entrance of the second chamber

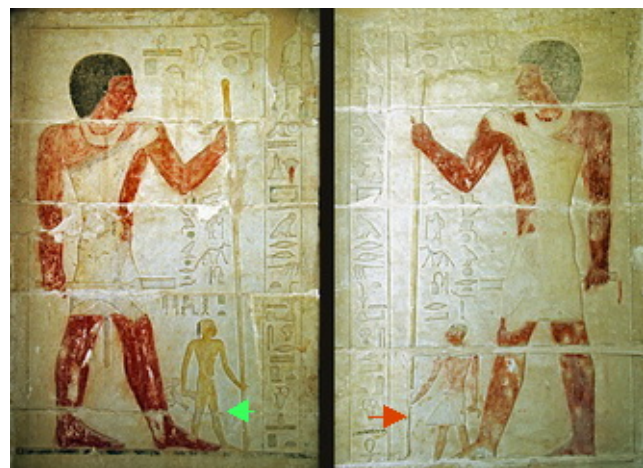


Fig. 10 Two side walls of the entrance of the second chamber
Courtesy Su Bayfield, Egyptian Monuments

4. The Old Kingdom Art and Archaeology, 2006, 'False doors & history: the Sixth Dynasty', by Edward Brovarski, p. 72, 77

2.2 First Vestibule South Wall

Here again, the design of iconography on the wall came in imitation of false doors. Above the entrance to the passage, the twin-brothers or the twin-forces of Ni' soul are depicted seated at both ends of the scene in front of own offering table, Ni-Ankhkhnum at the left and Khnumhotep at the right, facing each other, (Fig. 11). Below this scene, there are three inscribed rows of text containing the name and titles of Ni-Ankhkhnum at left and Khnumhotep at right. At either end, each of the twin-forces is represented holding the staff. Down below and at the right side wall of the entrance, Khnumhotep is portrayed in the act of fishing and the youngster is present by his left foot, (Fig. 12). At the left side, Ni-Ankhkhnum is depicted in the action of hunting and the youngster is here by his right foot, (Fig. 13).

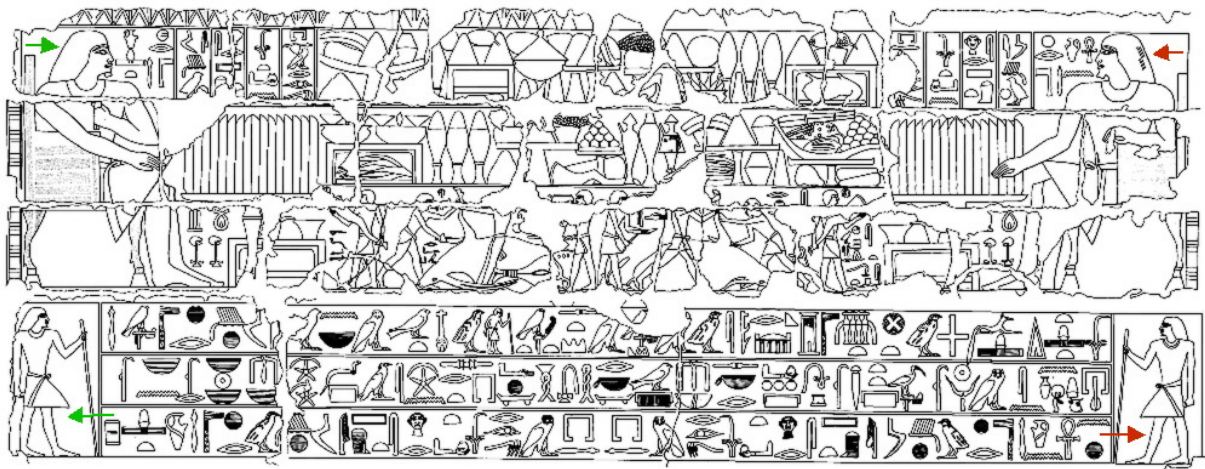


Fig. 11 First Vestibule South Wall, iconography above the entrance, after Osirisnet

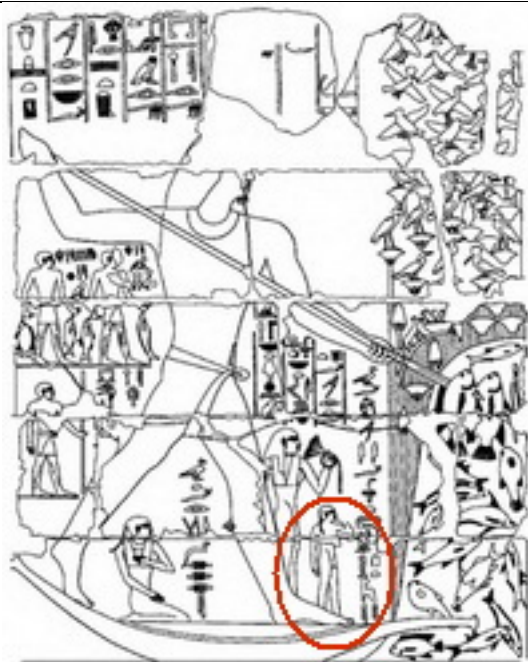


Fig. 12 First Vestibule South Wall, right side after Osirisnet



Fig. 13 First Vestibule South Wall, left side after Osirisnet

2.3 First Chamber

In the scene on the south wall (Fig. 14), Ni-Ankhkhnum is depicted at the left end and his twin Khnumhotep takes the right end. The youngsters at either side follow the same behavior. Surprisingly, in the scene on the north wall (Fig. 15), the twins have exchanged positions where Khnumhotep has taken the left side and Ni-Ankhkhnum moved to the right side. While the youngster of Khnumhotep still obeying the theme, his twin of Ni-Ankhkhnum distinguishes himself by embracing the staff by his left arm.

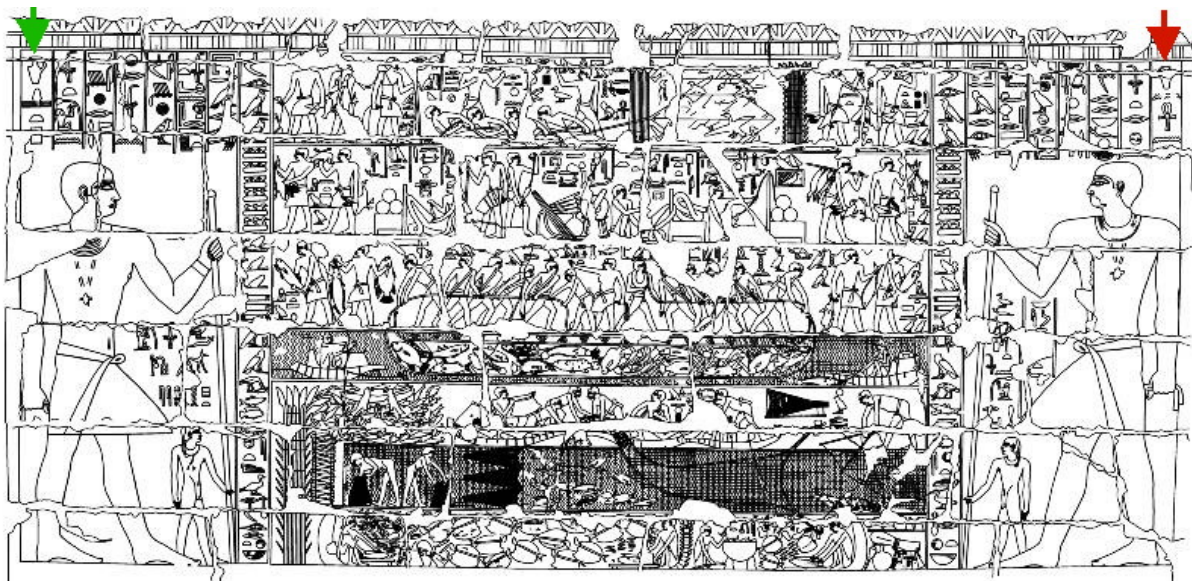


Fig. 14 First Chamber, South Wall. After Osirisnet

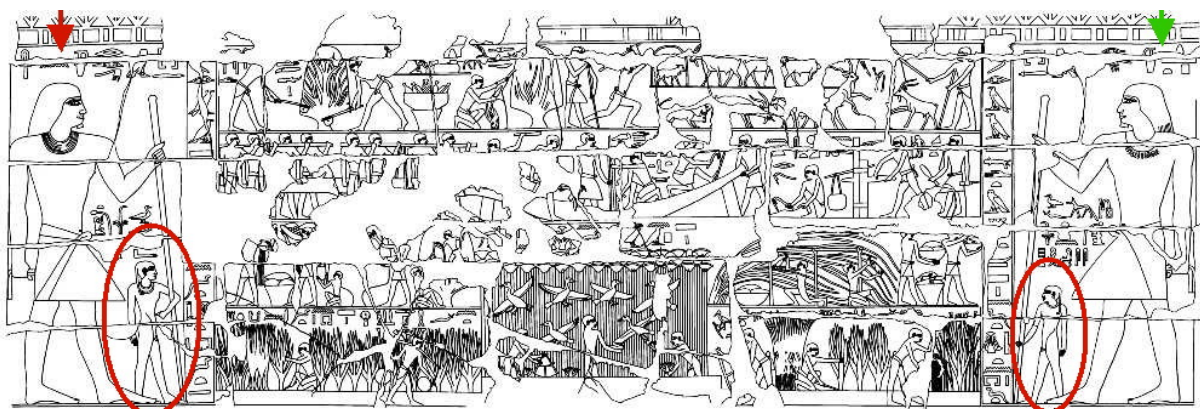


Fig. 15 First Chamber, North Wall. After Osirisnet

2.4 First Chamber South Wall

The painting on the south wall is the synopsis of the whole pictorial narrations of the twins, (Fig. 16). The "two divine brothers" on the move, Ni-Ankhkhnum is leading and the twin-youngsters are traditionally present. Strikingly, Ni-Ankhkhnum and his youngster are singularly holding the one and only staff in the scene. In the scenes where the twins and youngsters are separated, each couple are exhibited holding a staff. This is not because they are two individuals each having his staff but for they are mirroring each other. By combining them in a single scene and where mirroring nullify, there is only a single staff signifying it is only one ka-soul.

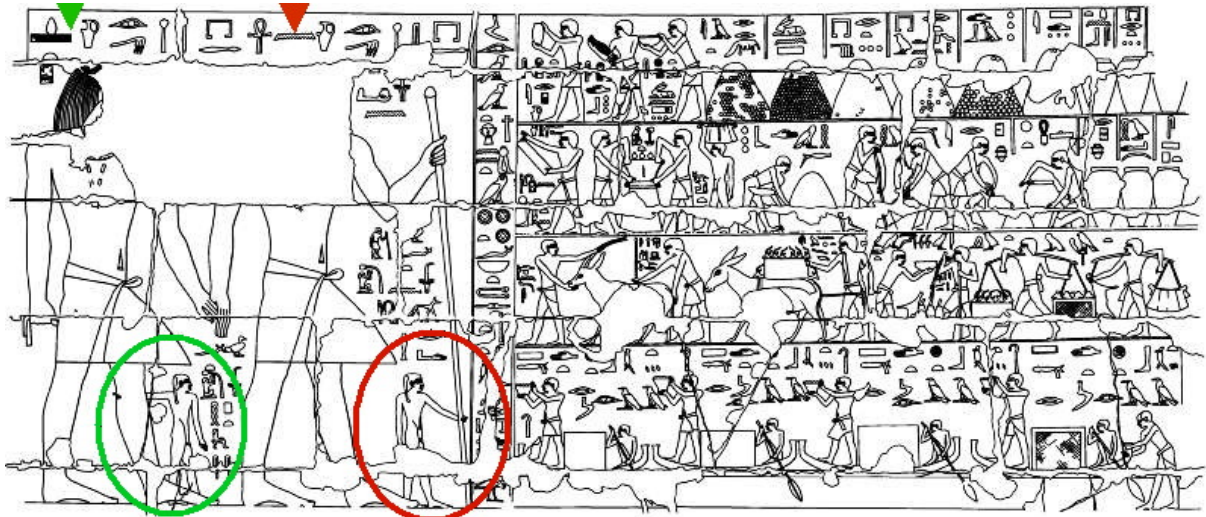


Fig. 16 First Chamber South Wall

2.5 Antechamber South Wall

Counter to the scene of first vestibule south wall, (Fig. 11), where the twin-forces of Ni' soul are depicted seated at both ends in front of own offering table, Ni-Ankhkhnum at left and

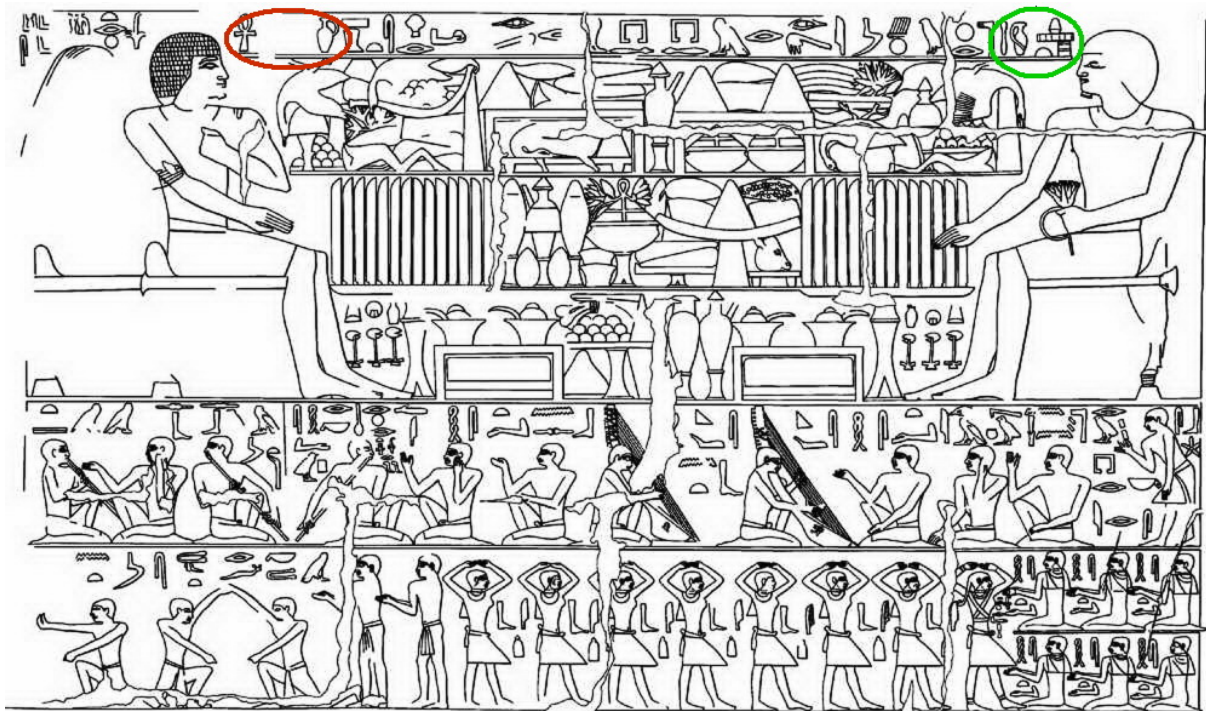


Fig. 17 Antechamber South Wall

Khnumhotep at right, the scene on the south wall of the antechamber (Fig.17) features the twin-forces seated at both ends of the scene in front of own offering table yet, strikingly, in reverse positioning. Ni-Ankhkhnum takes the right side and his twin Khnumhotep occupies the left side.

5.0 *Ni-Ankhkhnum Leads*

Reeder quoted and favored the writing of Nadine Cherpion that reads: "Niankhkhnum leads Khnumhotep by the hand into the inner spaces of their tomb. This is similar to a scene of husband and wife Mereruka and Watetkhethor holding hands with Mereruka leading his wife into the tomb and into the conjugal bed." ⁽⁵⁾ Reeder and Cherpion are referring to Fig. 16. Both did not utter a word respecting the two kids (youngsters) who are distinctly present and very closely attached to Niankhkhnum and Khnumhotep. Are they to join their fathers into the conjugal bed? What a psychotic perception of *a conjugal bed* in an ancient Egyptian Tomb! We still had to resolve two questions: (1) Why Ni-Ankhkhnum is in the lead? (2) Why one of the youngsters is portrayed as grown up while his fellow is childishly acting?

5.1 *The Louvre Palette*

The leading role of Ni-Ankhkhnum has been carved, millennia earlier, on the Louvre Palette of Predynastic era. (Elshamy 2015)



Fig. 18 Louvre Palette Reverse



Fig. 19 Louvre Palette Reverse (Flipped)

On the upper segment of the reverse (Fig. 18), we notice the two primary female dogs, the one at right represents goodness and the other at left represents evilness. From the goodness

5. World Archaeology, Vol. 32, No. 2, Queer Archaeologies (Oct., 2000), pp. 193-208 Same-Sex Desire, Conjugal Constructs, and the Tomb of Niankhkhnum and Khnumhotep by Greg Reeder, p. 199

right side, a lion cub is heading in a non-offensive act towards the evilness left side. On the lower mirrored section a serpopard cub, rushing from the evilness left side in the direction of the goodness right side. By natural instincts, the serpopard cub is confronting the goodness dog, head-to-head (Fig. 19). The lion cub and the serpopard cub as seen in motion symbolize the breed of goodness and evilness forces. The reverse of the palette narrates the state of the twin antagonistic forces of the soul in their infancy and immaturity.

It is obvious that the lion cub, representing the breed of goodness nature of the soul, approaches the evil side merely out of curiosity. The serpopard cub, symbolizing the breed of the evilness nature, is mythical, mighty, dreadful, and unpredictable. By confronting the goodness side like a brat bambino, the serpopard cub demonstrates an inherited nature and the initial awareness of its anticipated antagonist. Immediately here, we remember CT Spell 16 and 17 from Part One: "the nurse of Horus nursed him, the powers of Seth served him over and above his own powers." From the Asiatic Campaign of Amenhotep II, Eighteenth Dynasty, we read: "Behold, his majesty was equipped with his weapons of battle, his majesty conquered with the might of Seth in his hour." ⁽⁶⁾

5.2 Reflection of Louvre Palette on Old Dynasty:

False Door of Redines (Fig. 3):

The youngster at right (green arrow) has a thumb of his left hand in his mouth, an indication of childish thumb-sucking. The other twin at left (red arrow) is holding the neck of a bird by his right hand indicating dare.

Tomb of Ni-Ankhkhnum-Khnumhotep

Fig. 10: The youngster at right (Khnumhotep) with lock of hair and undressed while his fellow at left (Ni-Ankhkhnum) with grown hair and kilt-dressed.

Fig. 15: The youngster at right (Ni-Ankhkhnum) acts prominently by embracing the staff by his left arm while his fellow at left (Khnumhotep) customarily holds the staff.

Fig. 16: The youngster of Ni-Ankhkhnum at front and holds the staff and the other of Khnumhotep at rear and away of the staff.

The Mastaba of Khentika Called Ikhekhi

Under title: "Survey and comparison of grooming scenes from the tomb of Niankhkhnum and Khnumhotep with other comparable tombs of the Old Kingdom," ⁽⁷⁾ Oser pointed out at Plate XI from T. G. H. James book *"The Mastaba of Khentika Called Ikhekhi"* (Fig. 20) that is to discuss foot treatment scene in the middle register. The lower register of the plate is astounding and provoking. Its pictorial narration is eccentric for the middle register of the plate and may be, as well, peerless for any Old kingdom tomb. Of the four figures represented, the up-front one is depicted in the traditional theme of 'enemies within' of Predynastic/Early Dynastic that is: arms bound backward. Such theme has been thoroughly investigated in Elshamy 2015. Pursuing whatever factors that authenticate our argument respecting the tomb of Ni-Ankhkhnum-Khnumhotep; the lower register of plate XI is one of the factors sought after. Nay, it is an oracle.

6. Ancient Records of Egypt, Vol. II, 1906, by Breasted, p. 307

7. The Mastaba/ Rock-Cut Tomb of Niankhkhnum and Khnumhotep of Saqqara, thesis by Agie OSER, 2010, p. 53

Discussion: *The Mastaba of Khentika Called Ikhekhi*, Plate XI.

Description of lower register

- Figures one and two with lock of hair and undressed represent the youngsters of goodness.
- Figure three with lock of hair and kilt-dressed is the youngster of evilness
- Figure four represents the *evildoer within*. His arms are bound backward by a rope that is being checked by the three youngsters. There is also a rope around his waist that is being checked by unseen figure. Its belly is inflated as if pregnant of more evildoers. Stunningly, its neck is surrounded by a strange tool.

Pictorial Narration of lower register

- In quest for repentance, the twin-forces of the ka-soul are uniting in the combat against evildoers within.
- The youngster of evilness is leading the combat against his own breed.
- The youngster of evilness is pushing forward the head of the evildoer in allusion to a forthcoming act of decapitation by using the strange tool that is certainly a sort of beheading tool. The decapitation theme has been phenomenally discoursed in the ancient Egyptian texts, (Elshamy 2015).

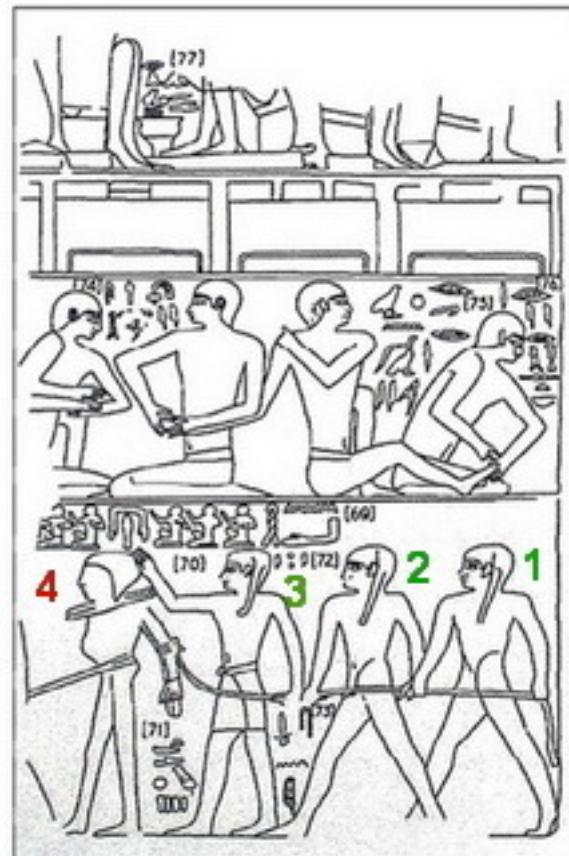


Fig. 20 Plate XI from "*The Mastaba of Khentika Called Ikhekhi*," T. G. H. James, cited by OSER

The Cylinder of Narmer (Fig. 21) and the Ivory Knife-handle from Hierakonpolis (Fig. 22) are exemplars of evildoers with arms bound behind.



Fig. 21 Line drawing Cylinder of Narmer

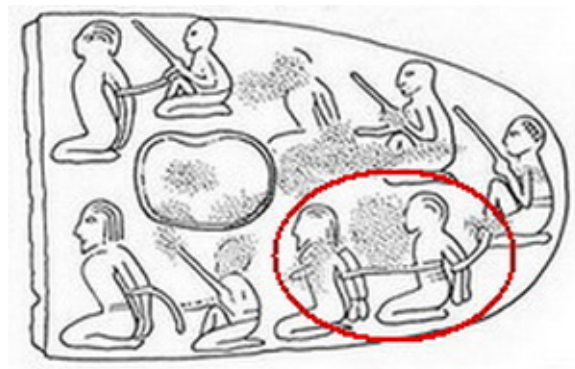


Fig. 22 Line drawing Ivory Knife-handle from Hierakonpolis, detail, Ashmolean Museum

In order for the integral soul to merit vindication, hence salvation; the twin-forces had to reconcile, pacify, and unite in combating the *evildoers within*. In a notion of the mightiness of the evilness-force, the artist emphasized only one kilt-dressed youngster representing the evilness-force and two undressed youngsters symbolizing the goodness-force. Evidently, the evilness-twin is ceasing from breeding evildoers, experiencing the holiness of repentance, and collaborating with the goodness-twin in combating whatever evildoers remain within. On account of mightiness and boldness -of a serpopard-, the evilness-twin leads the combat and the execution against evildoers. Does that mean feebleness of the goodness-force? On the contrary, the goodness-force is the conscience, the moral ideal, and the guardian of Maat. Her mightiness lies in her soft power.

5.3 The Red Domain

Based on earlier writings, Oser wrote in her thesis: On the lower south wall of the First room, Niankhkhnum, with a staff in one hand, leads Khnumhotep by the other hand. Khnumhotep carries a strip of cloth in his free hand, while they inspect the offerings brought to the 'Red House' (*pr- dŠr*), which was a storehouse last used in the Third Dynasty. In the Sixth Dynasty tomb of Mehu at Saqqara, a similar term occurs, the 'Red Domain', or Hwt dŠr, which was also a storage facility.⁽⁸⁾

Of the Red House or Red Domain, Altenmüller writes: The inscription records in a vertical line in front of the tomb owners the subject matter: 'Viewing the *ndt-ħr*-offerings which are brought from all his (!) villages and heaping up the foodstuff at the Red House. The interpretation of the scene has two difficulties. It displays an anachronistic feature when stating, that the *ndt-ħr*-offerings of Niankhkhnum and Khnumhotep are collected at the institution of the 'Red House' (*pr-dŠr*) which is mentioned for the last time in the reign of Djoser and therefore probably was an obsolete term in the time of Niankhkhnum and Khnumhotep." The other difficulty arises from the fact that a direct parallel to this type does not exist. A possible solution for both problems comes from the compartment lists of the slab steles and false door tablets of the early Old Kingdom which possibly preserve a kind of prototype for the narrative format of the scenes of viewing the *ndt-ħr*-offerings presented to the tomb owner, as just been stated. So it seems possible that some of the *ndt-ħr*-offerings presented to Niankhkhnum and Khnumhotep have their prototype in the compartment lists of the Third Dynasty when *pr-dŠr*-institution was still working. Altenmüller continues: The piling up of food offerings at the 'Red House' (*pr-dŠr*) makes then good sense. For the 'Red House' (*pr-dŠr*) is known to have been a kind of magazine where different goods of the food production were collected in the first dynasties of the Egyptian history. All records concerning the *pr-dŠr* indicate that the term originally designated an institution of the food administration. It belonged to 'the workshop of provision of food' - and was a department of the 'king's house' as can be proved by the seal impressions of late Second Dynasty type. This role of the 'Red house' (*pr-dŠr*) however ended in the early Third Dynasty. Therefore the mention of the *pr-dŠr*-institution in the tomb of Niankhkhnum and Khnumhotep must be an archaic expression alluding to conditions of the Third Dynasty. The presentation of the *ndt-ħr*-offerings to Niankhkhnum and Khnumhotep depicts therefore an archaic system of redistri-

8. The Mastaba/ Rock-Cut Tomb of Niankhkhnum and Khnumhotep of Saqqara, thesis by Agie OSER, 2010, p.

bution which in the late Fifth Dynasty was probably out of use.⁽⁹⁾

By reading the phrase "Viewing the *ndt-hr*-offerings which are brought from all *his* (!) villages," we had to pause and question the exclamation mark that emphasizes the word '*His*'. The word '*His*' signifies a single person while the viewers are the plural Niankhkhnum and Khnumhotep. Under the assumption of dual ownership of the tomb, Altenmüller has been confused by the singular '*His*' which is the reason for his exclamation mark. For 38-years since the co-work "*Das Grab des Nianchchnum und Chnumhotep*, Mainz, 1977" that is considered the standard work of the tomb, none of the scholars who discussed the tomb has thought of investigating why 'his' and not 'their' has been used.

The 'Red House' in Ni's tomb is a psychological term given to the storage of offerings in honor of the hot character of the soul or literally the evilness-force represented by Ni-Ankhkhnum.

Coffin fragment of Nesj-ta-udjat-akhet (fig. 23) represents the essence of the soul.

(1) The plant sprouting out of Geb's arm symbolizes the tree of life.

(2) The base iconized at the center by a dark object identifies the soul referred to by the Egyptians as the dark chamber.

(3) The bar balanced over the dark object and iconized on both sides ascertains the twin characteristics of the soul. The black icon at the right side signifies the goodness-force, while the red icon (ellipse) at the left side typifies the evilness-force.

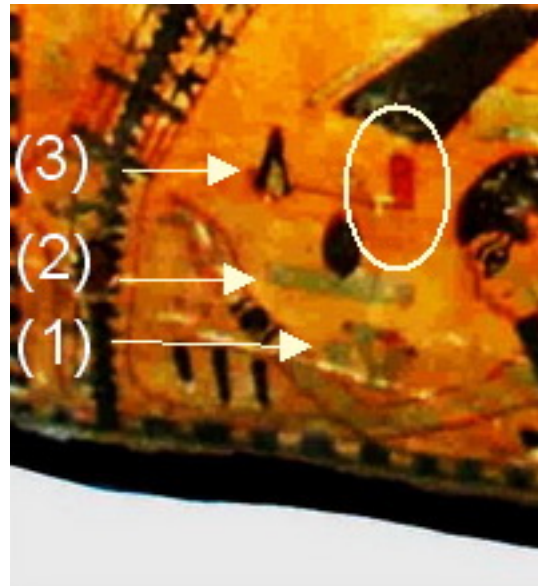


Fig. (23) Coffin Fragment of Nesj-ta-udjat-akhet: detail

The figurative red icon has been interpreted in the Egyptian literature as read in the following texts.

Who is remembered for his good qualities,
I am kindly in the offices,
One who is calm and does not roar.
I am kindly, not short-tempered.⁽¹⁰⁾

Lo, the hot-tempered says.⁽¹¹⁾

9. The Old Kingdom Art and Archaeology, 2006, Presenting the *ndt-hr*-offerings to the tomb owner, by Hartwig Altenmüller, pp. 32-35


10. Ancient Egyptian Literature Volume I, 1975, Miriam Lichtheim, Stela of Intef Son of Sent, p. 122



11. Ibid. The Admonitions of Ipuwer, p. 154

My lord, be patient, so that a man may invoke you about his rightful cause. Don't be angry; it is not for you. The long-faced becomes short-tempered. ⁽¹²⁾

The hothead is an inciter of citizens,
He creates factions among the young,
If you find that citizens adhere to him,
Denounce him before the councilors
Suppress [him], he is a rebel,
The talker is a trouble maker for the city.
Curb the multitude, Suppress its heat. ⁽¹³⁾

Don't start a quarrel with a hot-mouthed man,
Nor needle him with words,
Pause before a foe, bend before an attacker,
Sleep (on it) before speaking.
A storm that bursts like fire in straw,
Such is the heated man in his hour.
Withdraw from him, leave him alone.
The god knows how to answer him.
If you make your life with these (words) in your heart,
Your children will observe them. ⁽¹⁴⁾

Glanville, in 1932, described a number of scribes' palettes in the possession of British Museum. His description of Scribe Palette No. 12786 reads: "Two wells (oval) in the shape of . Remains of paint and considerable stains show that the upper well was for black, and the lower for red ink." ⁽¹⁵⁾ For demonstration, palette No. 12799 is seen in Fig. 24.

It seems that Glanville did not realize that the 'two oval wells' are actually in the shape of the well-known hieroglyphic  *Shen*. All the six palettes discussed by Glanville in his paper are marked by the twin-shen. The true interpretation of the *Shen*  has been first discovered in my research 'Elshamy 2015'. The *Shen*, the private repository of the Book of Life, keep the records of good deeds in *Black* and evil deeds in *Red*.

Ni has been proud of the repentance of evilness-twin Ankhkhnum, a reason to grant him the lead and to reflect his nature on the offering house by the epithet Red house. Meanwhile, Ni cherished the nobility and magnanimity of the goodness-twin; thence he respected the self-denial and the humbleness of Khnumhotep.



Fig. 24 Scribe Palette
No. 12779 British Museum

12. Ancient Egyptian Literature Volume I, 1975, Miriam Lichtheim, The Eloquent Peasant, p. 179

13. Ibid. The Instruction Addressed to King Merikare, p. 99

14. Ancient Egyptian Literature Volume II, 1976, Miriam Lichtheim, the instructions of Amenemope, p. 15

15. JEA Vol. 18, No. 1/2 (May, 1932), Scribes' Palettes in the British Museum. Part I, by S. R. K. Glanville, pp. 55-60

6.0 The Marital Life of Ni

The documentation of family members of both Ni-Ankhkhnum and Khnumhotep has been one of two compelling reasons for the well-established hypothesis of tomb-partnership, whatever the interpretation of the relationship that gathered the two individuals in a single tomb and in such extraordinary portrayals. The existence of two false doors in the tomb is the other reason. The hypothesis of partnership, based on such argument, is hard to debate or refute in the absence of other known factors. Not anymore. In view of the hermetic factors that have been just released, refutation of such hypothesis is now likely.

6.1 Two Families

From Oser thesis ⁽¹⁶⁾, family charts are quoted here.

Family of Niankhkhnum

Wife's Name: Khentkawes

Titles: priests of Hathor, lady of the sycamore tree

: Administrator of the King's property

Eldest Son Name: Hemra

Titles:

1. priest of Re in the sun temple of Neuserre
2. Judge and Scribe
3. Honoured by the great god
4. Honoured by his father
5. Wab priest of the king

Daughter's Name: Hemetra

Titles:

1. Priestess of Neith
2. Administrator of the king's property

Daughter-In-Law's Name:

Tjeset wife of Hemra

Titles:

1. Priestess of Hathor
2. Priestess of Neith
3. Honoured by the great god
4. Administrator of the King's property

Grandson's Name: Tjeset son of Hemra and presumably of Irin-Akheta

Title: Judge and scribe

Family of Khnumhotep

Wife's name: Khenut

Titles:

1. Priestess of Hathor, lady of the sycamore tree
2. Priestess of Neith
3. Administrator of the king's property
4. Mistress of Honour

Eldest Son's Name: Shepsesptah

Titles:

1. Judge and Scribe
2. Honoured by his father
3. Wab priest of the king

Another Son's Name: Niankhkhnum Junior

Daughter's Name: Rawadsawes

The manicurist Ni-Ankhkhnum-Khnumhotep has married twice. It is noticeable that the family by name Ni-Ankhkhnum is larger and elder than that by name Khnumhotep. We can safely judge that Ni's first wife Khentkawes died first, a reason for him to marry Khenut. Ni, by bestowing the leading role on *his* Ankhkhnum, has allocated the first family to Ni-Ankhkhnum and the second to Khnumhotep.

16. The Mastaba/ Rock-Cut Tomb of Niankhkhnum and Khnumhotep of Saqqara, thesis by Agie OSER, 2010, pp. 31-34

6.2 False Doors

The instance of two false doors (Fig. 25) can only be interpreted within the context of marital life.

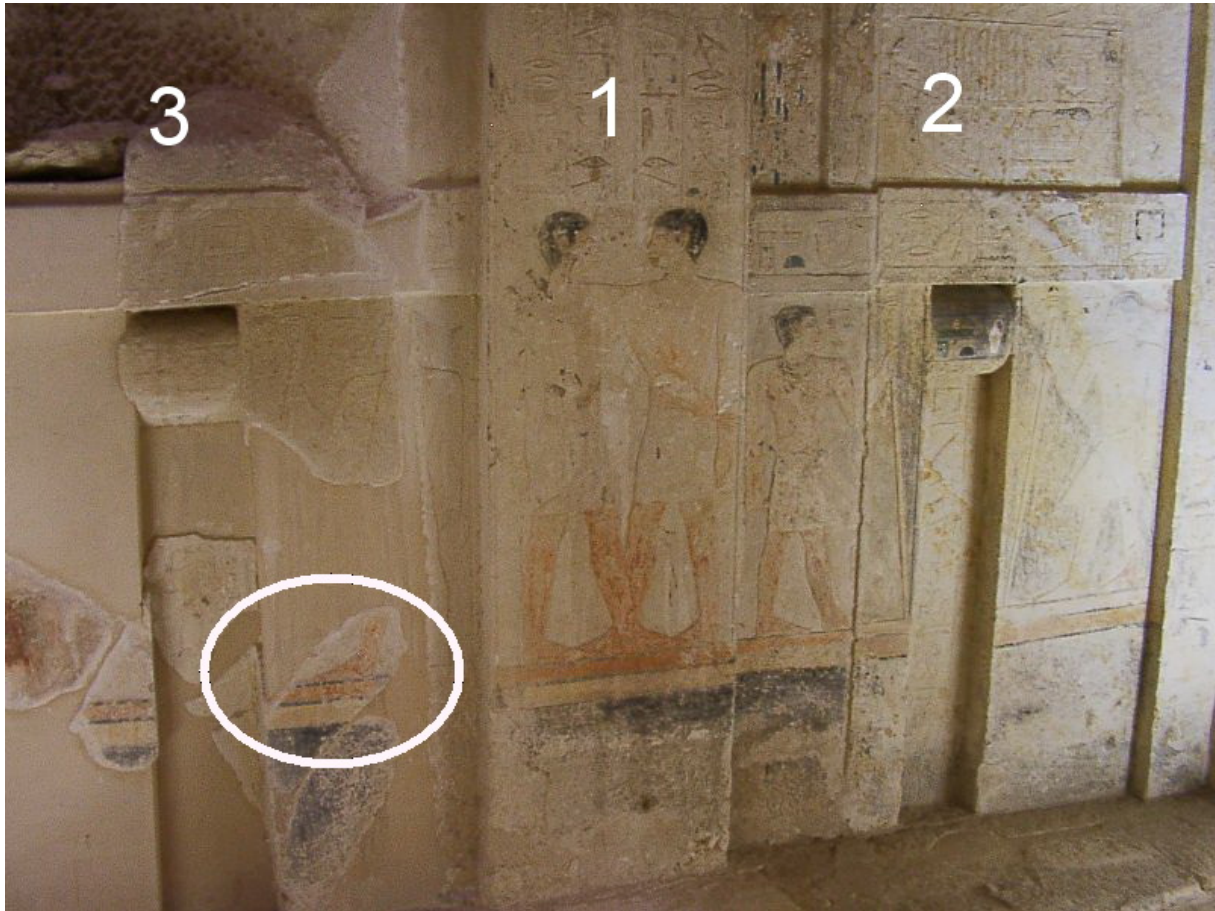


Fig. 25 Two False Doors

The iconography on the west wall of the offering chamber is impressive. On the central relief (1), the twin-forces of Ni's soul are shown in a gentle embrace and reciprocally intersected feet. The well preserved false door by the name of Khnumhotep is located at the left side of the central relief (2) while the false door by the name of Ni-Ankhkhnum takes the right side (3). The false door by the name of Ni-Ankhkhnum is mostly damaged and a trace of human foot is noticeable on the left jamb.

From the Stories of Setne Khamwas, Demotic literature, we read: "He who would be found to have more misdeeds than good deeds is handed over to the Devourer, who belongs to the lord of the netherworld. His Ba is destroyed together with his body, and he is not allowed to breathe ever again. He who would be found to have more good deeds than misdeeds is taken in among the gods of the tribunal of the lord of the netherworld, while his Ba goes to the sky together with the august spirits." ⁽¹⁷⁾ In the era of the Old Kingdom, the Egyptians thought of the false door as the private gate to heavens, subject to judgment and vindication. Why the individual Ni insisted on dual false doors in his tomb? By marrying twice and having two families, Ni actually lived two different lives. Has Ni been just, fair, equitable, and unbiased in his two lives? Ni answered yes. That is why he resorted to dual false doors as a

17. Ancient Egyptian Literature, Vol. III, 2006, M. Lichtheim, p.140

testimony for his unbiased moralities. What is really extraordinary about the whole scene is next discussed.

- The artist has genuinely defined the conception of the twin-forces of the soul. On the central relief, the four feet are reciprocally intersected on a proprietary ground line. Such posture tells us they are permanently conjoined at the feet or more likely at the root.
- Positioning Khnumhotep at the left side of the central relief and Ni-Ankhkhnum at the right side makes it the third instance for the twins to exchange positions. The other instances are shown in (Fig. 15) and (Fig. 17). In view of the divine doctrine of the *twin-forces-soul* and her salvation in her *integral form*; such terms of goodness and evilness are no more relevant. Right now, the twin-forces are both righteous and can freely exchange positions. Ultimately, they are one of two characteristics.
- Ni as Khnumhotep is seen on the panel sitting alone by an offering table. His twin-forces are depicted full-figured on door jambs. By reason, Ni as Ankhkhnum should have been portrayed in the same disposition on his now damaged false door.
- The overall view is amazing. If we consider the central relief as the body of a bird then; the two false doors represent the wings of the bird. Sitting alone by an offering table came in harmony with the records of the two families. Ni, by name Ankhkhnum husband of the first wife Khentkawes and, again, by name Khnumhotep husband of the second wife Khenut, has been judged for his two different lives and vindicated for both.
- Questionably, the youngsters vanished from sight in the whole scene, why? Ni, ascertaining that the two false doors are actually the reflection of his marital life, avoided showing the divine youngsters yet, they have been present but dematerialized in the scene.

7.0 The Divine Embrace

Under title "Queer Egyptologies of Niankhkhnum and Khnumhotep" Reeder wrote: Opposite the false doors and just on the reverse side of the entrance pilaster where we saw the two men embracing surrounded by their children, is the most intimate embrace of all for the two men. Here they stand alone, Niankhkhnum still on the south and Khnumhotep on the north. This time they are much more intimate than husband and wife in the tomb of Kha-Hay. They are so close together here that not only are they *face-to-face and nose-to-nose*, but so close that *the knots on their belts are touching linking their lower torsos*. It is not unreasonable to assume that the two men are shown kissing each other as the Old Kingdom word for kissing (*sn*) shows two noses coming together. It is, therefore, my understanding that this scene is showing the two men locked in an imitate embrace with a kiss meant to last for eternity, ⁽¹⁸⁾ (Bold and italics are mine). One can notice euphoric and snobbery senses marking Reeder's pleading for his illusion of gayness relationship between Ni-Ankhkhnum and Khnumhotep. Especially for this scene, Reeder deliberately ignored the posture of the reciprocally intersected feet especially; it does not exist in any scene of married couple and particularly in the tomb of Kha-Hay.

18. Sex and Gender in Ancient Egypt, "Don your wig for a joyful hour", 2008, "8- Queer Egyptologies of Niankhkhnum and Khnumhotep", by Greg Reeder, p. 151

The concept of "*reciprocally intersected feet*" defied the perceptivity of Egyptologists. Upon failure of understanding the concept and where it is of no help in promoting the gayness hypothesis, Reeder spotlighted a clip of the twins. The whole scene referred to (fig. 26) shows the feet posture that resembles the posture of the central relief of the false doors (fig. 27).

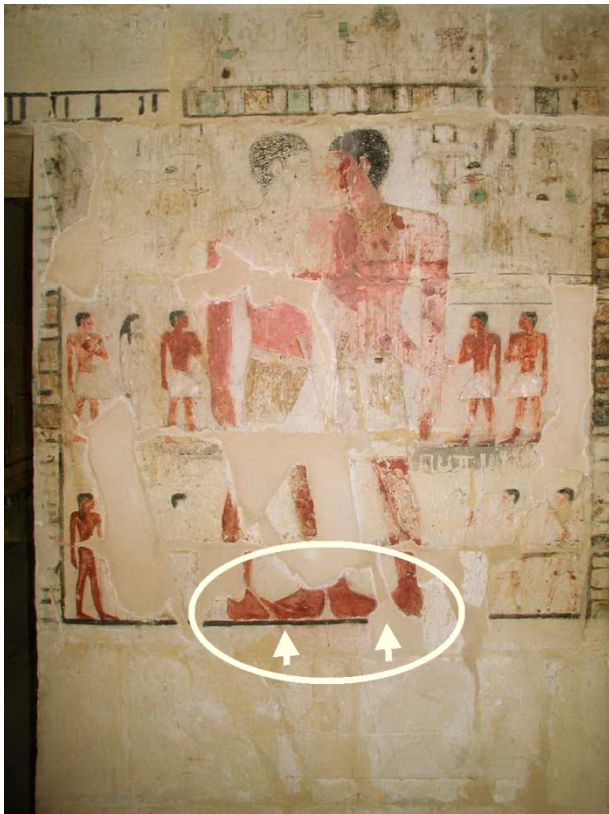


Fig. 26 Opposite the false doors



Fig. 27 Central relief of false doors

Conference 2005 titled "Don your wig for a happy hour – Sex and Gender in Ancient Egypt" and organized by University of Wales Swansea, Egypt Center and Universities in Wales Institute of Classics and Ancient History (UWICAH) chose Reeder's clip (fig. 28) for the leaflet of the conference.



The Egypt Centre & UWICAH Conference 2005

‘Don your Wig for a Happy Hour’ Sex & Gender in Ancient Egypt December 19th & 20th 2005

Egypt Centre, University of Wales Swansea

Speakers include:

Greg Reeder (Contributing Editor *KMT*)
David O'Connor (Institute of Fine Arts, New York University)
Hana Navrátilová and Jiří Janák (Czech Institute of Egyptology)
Carolyn Routledge (University of Liverpool)
Renata Landgrafová (Czech Institute of Egyptology)
Heather Lee McCarthy (Institute of Fine Arts, New York University)
Rachel Shalom-Hen (Ben-Gurion University of the Negev)
Daniel Kolos (Benben Books)
Thomas Schneider (University of Wales Swansea)

Rosalind Janssen (University College London)
Kathlyn M. Cooney (Stanford University)
Deborah Sweeney (Tel Aviv University)
Hella Küllmer (Institute of Archaeology, University of Hamburg)
Charlotte Booth (Birbeck College)
Terence DuQuesne
Cat Lumb (University of Bradford)
Richard Parkinson (British Museum)
Thomas Dowson (University of Manchester)

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01792 295960 www.swan.ac.uk/egypt**

© Photograph: Greg Reeder

Fig. 28 Leaflet Conference 2005

7.1 The Ancient Egyptian Invocations

From my research of 2015, I quote and cite from chapter VIII "*The Two-Land Soul of Man*".

The following six pieces of texts are taken as single segment.

CT Spell 170: Joining the river-banks in the realm of the dead. I am he of the Mansion, the two serpents on the eye of Atum are parted for me, the bulls are led to their caverns for me. *He who united the Two Lands goes forth*; cross over, 0 *lnw*, to the Abyss when the doubles cross to the earth. I give to the swimmers, *the river-banks are joined for me, and god is friendly with god, face to face and nose to nose*.

CT Spell 171: Joining the river-banks. Here comes a female spirit-so says a female spirit. Here comes a female great one-so says a female great one. It is Maety (Maat) who brings them to me; *0 western bank, kiss the eastern bank -and vice versa-* bring me to land, for I possess truth. 0 god and goddess of the spindle - so says Atum- you shall not lay hold on me forever.

CT Spell 172: The Two Lands are joined for my crossing, *the river-banks are joined, the god kisses his brother*, the Bull gives command to the river banks with authority (?). (question mark of Faulkner)

Book of Dead Chapter IV: Chapter for travelling on the road which is above the earth. It is I who travel on *the stream which divides the divine pair*, I am come, let there be given to me the lands of Osiris. Sir Renouf noted: two divinities in opposition or contrast, like Set and Horus.

The Stela of Amun-Wosre: The royal acquaintance, true beloved of his lord, who performs all that is praised of him throughout the course of everyday, who adheres to the path of him who established him, possessor of grace and great of love, straightforward, a man of rectitude, firm of sole and quiet of step, patient and free from tremor, who fulfills the king's desire in suppressing the rebel, an intimate in *pacifying the two lands*, privy counselor in the court of the thirty, who renders impotent the disaffected, who perceives a man according to his utterance.

CT Spell 216 leaves no whiff of uncertainty:

I am a soul in charge of the Two Lands. Take me that I may traverse the sky with you; I will eat of what they eat of, I will drink of what they drink of. I have abundance of what you have abundance of, 0 gods; I traverse the sky like Re, I travel about the sky like Thoth.

By ending spell 172 with a question mark, Faulkner must have been confused. He favored adhering to the disciplines of Egyptology rather than gleaning what may seem senseless. Furthermore, thousands of students, professors and researchers of Ancient Egypt, definitely have read the text and noticed Faulkner's question mark. It is obvious, as always expected

from them, that they doubted the Egyptian rationality and murmured: why questioning a mainstream discipline in favor of a senseless spell.

The meticulous reading of the texts nullifies perplexity. *The two river banks kissing each other, face to face and nose to nose*, the stream which divides the divine pair, the two female spirits brought by Maat, the friendly meeting of the two gods, the joining of the two-lands, the pacifying of the two lands, and certainly the ***embrace of Ankhkhnun and Khnumhotep***; all are immediate allusion to the twin characteristics of the soul. What we have been reading just now is the faithful interpretation of the pictorial narrations of Ni as embedded in the ancient Egyptian literature. Chronologically, the Egyptian literature is much later than the date of Ni's tomb. The slate palettes of Predynastic and Early Dynastic, namely the *Books of Revelation* inscribed on stone, have been the enlightenment and the inspiration of Ni's portrayals.

7.2 Between Delusion and Spirituality

For the reader to faithfully perceive the Egyptian thoughts, here is a quote from Elshamy 2015.

The Egyptian Invocations of "Soul to Heaven, Body to Earth"

Assmann, explicating the Pyramid texts of Pepy (Pepi), lucubrated: It is important to note that it is the person of a deity that is constructed in these texts referring to the deceased, his corpse, his mummy, his coffin, or his statue. In the sacramental interpretations of these radiantly powerful spells, we see the many ways in which the cult performed in this world represents the passage of the deceased from the world of the living into the tomb, the necropolis, the realm of the dead, as an ascent to the sky, reconstituting his personality, which fell apart at death, as that of a god, whose social sphere the divine realm now constructs in specific constellations. We can sense a stage in the history of burial customs that must have preceded the principle of sacramental interpretation. In that stage, the deceased king was not integrated into the divine realm as a new god, but rather took his earthly court with him to the grave as his "sphere of belonging." ⁽¹⁹⁾ Egyptologists, who advanced the ancient Egyptian religion, failed in gleaning the heart of the Egyptian literature. The Pyramid Texts and the Coffin Texts and the Book of the Dead have been addressing the Ka or the Ba or the Akh of the dead and not the corpse or the mummy. Scholars, persuaded by their presumption that the dead, physically he, is the subject sermonized in the Egyptian funerary texts, have emboldened fallacious conceptions. The denial to such fallaciousness is meritoriously recorded either in iconography or texts all along the ancient Egyptian history.

From the Pyramid Texts, we read:

Someone has gone with his ka;

Horus has gone with his ka; Seth has gone with his ka;

Thoth has gone with his ka; the god has gone with his ka;

Osiris has gone with his ka; Eyes-forward has gone with his ka;

You too have gone with your ka.

The phrases that read "gone with his ka" signified –allegedly by scholars – death of man and

19. The Search for God in Ancient Egypt, 2001, by Jan Assmann, translated by David Lorton, p. 101

uniting of the body with the Ka in the afterlife. Such common allegation reflects a mistaken intuition. The sentences do not state or imply "the death of man," where the spirit has already departed and the body is no more than a corpse or mummy. From Chapter II, we remember the ancient Egyptians verbalizing death by end of lifetime; "Right conduct of life, passing the lifetime in peace," "So have you made my end complete, you gave me a long lifetime," and "His Majesty having spent life in happiness and the years in peace." We add from coffin texts: He has announced me to the Tribunal, he has said that your utterance will fetch me, for my days have been brought to an end in this land of the living in which I was.⁽²⁰⁾ "I have come here from the Tribunal, my affair has been judged with it, and I am vindicated. A way has been given to me by Him whose shape is invisible; he has taken the breath from my nose before my days had come and he has brought me to this place, my food being on earth and my magic in my ritual incantations."⁽²¹⁾ Soul to heaven and corpse to earth is unequivocally emphasized in the succeeding texts:

"May you sail southward in the Night-bark and northward in the Day-bark; may you recognize your Soul in the upper sky, while your flesh, your corpse, is in On."⁽²²⁾

"You are the son of the king, the heir, your Soul shall indeed exist, so that your heart may be with you and that Anubis may remember you in Djedu. May your soul rejoice in Abydos and your corpse which is in the desert-plateau be glad, may the embalmed one rejoice wherever he is."⁽²³⁾

And may Seshat the divine one lift me up, so that I may arise in Heaven and issue my behest in Memphis. I am in possession of my Heart, I am in possession of my Whole Heart, I am in possession of my arms and I have possession of my legs. I do whatsoever my Genius wills, and my Soul is not bound to my body at the gates of Amenta.⁽²⁴⁾

I know the mysterious paths and the gates of Aarru from whence I come. Here am I, and I come that I may overthrow mine adversaries upon earth, though my dead body be buried.⁽²⁵⁾

Oh ye four Harbingers who sit at the prow of the Bark of Ra, and convey the fixed ordinances of the Inviolable One, ye who are judges of my distress and of my good fortune, and propitiate the gods with the flames from your mouths: ye who present to the gods their oblations and the sacrificial meals to the Glorified: ye who live through Maat and are sated with Maat: who have nothing wrong in you and execrate that which is disordered, do ye put an end to my ills and remove that which is disorderly in me through my being smitten to the earth.⁽²⁶⁾

Hail, Osiris N, thy duration is that of the sky; thy duration is the duration of the ultimate circles. The sky holds thy soul; this earth holds thy figure.⁽²⁷⁾

You have appeared at the bow of the Bark and you have authority over the starboard side; no-one has power over your soul, no-one takes away your heart, no-one causes you to go down into the Great Void among those who commit blasphemy, when is broken the misconduct of

20. The ancient Egyptian Coffin Texts. Vol. I, 1973, by R. O. Faulkner, Spell 38 p. 30

21. Ibid. Spell 96, pp. 94-95

22. Ibid. Spell 45 pp. 38-39

23. The Egyptian Book of the Dead, 1904, by Renouf, Chapter XXVI, p.66-67

24. Ibid. Chapter LXXXVI, p. 155

25. Ibid. Chapter LXXXVI, p. 155

26. Ibid. CHAPTER CXXVI. pp. 244-245

27. Ibid. CHAPTER CLXIII. Naville p.335

him who does it; you shall not be taken to those who are in the place of execution. You are the son of the king, the heir, your Soul shall indeed exist, so that your heart may be with you and that Anubis may remember you in Djedu. May your soul rejoice in Abydos and your corpse which is in the desert-plateau be glad, may the embalmed one rejoice wherever he is. ⁽²⁸⁾

"I have created my soul which is behind me, its flame will not be upon my corpse, my soul will not be restrained by the guardians of the members of Osiris". ⁽²⁹⁾

"Spell of causing the soul to escape from the corpse." ⁽³⁰⁾

Spell for opening a door to the soul: I am Thoth who brings justice, who healed the Sacred Eye in the House of the Double Lion. Open to me that I may see my corpse, for I am a living soul, I have come here into the Island of Fire, and there has been given to me vindication concerning what I used to do in the presence of Osiris, Bull of the West, who grants power and vindication to me." ⁽³¹⁾ I know what is lacking from the corpse in the hand of Anubis. ⁽³²⁾ (Soul is what is lacking).

"N is one who goes in esteemed and who goes out distinguished at the portal of the Lord of All. N is pure on that great tomb-plateau; N has got rid of his evil, N has discarded his wrongdoing, N has cast down to the earth the evils which were on his flesh. O you keepers of the gate, make a path for N, who is one like you. May N go forth into the day, may N walk on his feet, may N have power over the movements of the sunshine, for N knows the secret ways and the portals of the Field of Rushes; may N be there. See, N has come, N has felled his foes to the ground, and N's corpse is interred." ⁽³³⁾

It goes well with me, for my soul has been assigned to me, in my company; my heart is in my body, my corpse is in the earth, and I will not weep for it. My soul is with me and will not go far from me; magic power is in my body, and it will not be stolen. ⁽³⁴⁾

Ascend, O great one who issues from the efflux which comes into being from the human body. Go, go, yonder soul of mine, that yonder god may see you wherever he is in my form, my shape and my wisdom. Have control over your foot like a living soul, for you are the unique one of these companions of Osiris. Festival will never be made for those who rebel against you, because I am master of the rebels. ⁽³⁵⁾

The spirits are glad, Osiris is joyful, when he sees me mount aloft as a falcon, though I walked on my feet when I was mortal. I am the human falcon who speaks in the cavern of Osiris, and I speak in the presence of Osiris, just as I spoke in the Island of Fire. ⁽³⁶⁾

The king asks for admittance to the sky
If you love life, O Horus, upon his life staff of truth,
Do not lock the gates of Heaven, Do not bolt its bars,
After you have taken Pepi's ka into heaven,

28. The ancient Egyptian Coffin Texts. Volume I, 1973,
Faulkner, spell 45, pp. 38-39

29. Ibid. Spell 75, pp. 72-73

30. Ibid. Spell 94, p. 93

31. Ibid. Spell 242, p. 190

32. Ibid. spell 155, p. 133

33. Ibid. Spell 296, p. 220

34. Ibid. Spell 304, p. 223

35. Ibid. Spell 102, pp. 99-100

36. Ibid. Spell 149, p. 128

To the god's nobles, the god's friends. ⁽³⁷⁾

O ye who bring beneficent souls into the house of Osiris, do ye bring the soul of N together with you into the house of Osiris; let him see as you see, let him hear as you hear, let him stand as you stand, and sit as you sit [in the house of Osiris]. O ye who give bread and beer to beneficent souls in the house of Osiris, do you give bread and beer at the two periods to the soul of N who is with you. O ye who unclothe the ways and open the roads to beneficent souls in the house of Osiris, unclothe then the ways and open the roads to the soul of N who is with you, let him enter boldly and come forth in peace at the house of Osiris, without hindrance and without repulse. Let him enter at his pleasure and go forth at his will, triumphantly with you; and let that be executed which he shall order in the house of Osiris. No lightness of his in the scale has been found and the Balance is relieved of his case. ⁽³⁸⁾

Chapter for opening the Tuat.

O Soul most mighty, here am I: I am come to thee that I may see thee.

I open the Tuat that I may see my father Osiris and may drive away the darkness.

I am he whom he loves. I have come to see my father Osiris, to pierce the heart of Seth, and to perform all duties to my father Osiris.

I open all the paths in heaven and upon earth. ⁽³⁹⁾

Adored he Ra, when he rises up from the eastern horizon of Heaven; they who accompany him extol him. Here is the Osiris N, the Victorious, and he says: O thou radiant Orb, who arises each day from the Horizon, shine thou upon the face of the Osiris N who adores thee at dawn, and propitiates thee at the gloaming. Let the soul of N come forth with thee into heaven, let him journey in the Maatit boat and finish his course in the Sektit boat till he reach in heaven unto the Stars which set. ⁽⁴⁰⁾

Four phrases formulate the pinnacle of the invocations. "The efflux which comes into being from the human body," followed by "Go, go, yonder soul of mine" signify the detachment of the soul and her departure to the land of the living, providing her vindication. These two phrases, correlated with "I know what is lacking from the corpse in the hand of Anubis," and "O ye who bring beneficent souls into the house of Osiris;" define the unconditional assertion of the departure of the soul. The sentence: "Someone has gone with his ka" is no nonsensical. The Egyptians never meant uniting the body and the Ka-soul in the afterlife rather, they demonstrated their credence in the departure of the spiritual essence of man and her ascension to heaven in the form of the Ka-soul. We may rephrase a sentence to read: "the spiritual essence of Horus has gone with his Ka."

Assmann started his thoughts of Spell 25 of the Pyramid Texts by saying: "A censuring spell, in it, the rising scent of the incense is "sacramentally explained" as a departure or ascent of the deceased king to his ka," followed by the text of the spell.

A departer departs with his ka,

Horus departs with his ka,

37. The Ancient Egyptian Pyramid Texts, 2005, James P. Allen, Pepi I Utterance 440 pp. 44-45

38. The Egyptian Book of the Dead, 1904, Renouf, Chapter I p. 2

39. Ibid. Chapter IX. p. 18

40. Ibid. Chapter XV. Hymn I p. 22

Seth departs with his ka.
 Thoth departs with his ka.
 Dewen-anwy departs with his ka.
 Osiris departs with his ka.
 Khenty-en-irty departs with his ka.
 You yourself departs with your ka.
 O N., the arms of your ka are in front of you,
 O N., the arms of your ka are behind you,
 O N., one foot of your ka is in front of you,
 O N., one foot of your ka is behind you. ⁽⁴¹⁾

"Seeing the truth" or "Seeing what you want to see" is a state of psychological consciousness interpreted into mental perceptivity. Assmann saw 'N' the corpse encapsulated in his 'ka' in a metamorphosing deformity. The Egyptian has envisioned the spiritual essence of N absorbed in his spiritual ka in an invisible spiritual realm.

Assmann keeps on propagating his "Sacramental Delusions" by saying: In Pyramid texts spell 447, we find the same concept of the deceased "going with his ka" in the context of a text that describes the uniting of the deceased with the sky and mother goddess Nut, as embodied in the coffin. This is thus a "sacramental explanation" of the laying of the body in the coffin. The deceased enters the coffin as sky and must therefore "depart" from the earth. ⁽⁴²⁾ In these inscriptions, going to one's ka is also closely connected with burial. "Going to the Ka" meant being buried in one's tomb as a "provisioned one". ⁽⁴³⁾

7.3 Verses from the Bible and the Qur'an

The next verses from the Bible and the Qur'an are in accord with the Egyptian teachings especially with the left-side of our chest or literally the heart side.

From the Bible:

⁴⁵ The good person out of the good treasure of the heart produces good, and the evil person out of evil treasure produces evil; for it is out of the abundance of the heart that the mouth speaks. [Luke 6]

⁸ "Blessed are the pure in heart, for they will see God. [Matthew 5]

⁸ And God, who knows the human heart, testified to them by giving them the Holy Spirit, just as he did to us; ⁹ and in cleansing their hearts by faith he has made no distinction between them and us. [Acts 15]

⁴ but just as we have been approved by God to be entrusted with the message of the gospel, even so we speak, not to please mortals, but to please God who tests our hearts.
 [1 Thessalonians 2]

41. Death and Salvation in Ancient Egypt, 2005, By Jan Assmann, translated by David Lorton, p. 97

42. Ibid. p. 98

43. Ibid. p. 99

²² Shun youthful passions and pursue righteousness, faith, love, and peace, along with those who call on the Lord from a pure heart. [2 Timothy 2]

⁶ I hold fast my righteousness, and will not let it go;
my heart does not reproach me for any of my days. [Job 27]

From Qur'an

^{37:84} Behold! he approached his Lord with a sound heart. [As-Saaffat]

²⁶⁻⁸⁸ The day when neither wealth nor sons shall avail.

²⁶⁻⁸⁹ But he who comes before Allah with a sound heart. [The Poets]

Conclusion

The portrayals of Ni-Ankhkhnum-Khnumhotep have been illusionary perceived as the story of the earthly life of two individuals. Those who have been thought of as two individuals are truthfully the divine twins of the soul of Ni. From part one, we read: "At the request of Khnumhotep, the band of the chamber music played the *Two Divine Brothers*." Ni has been there only by name. Wherever the twin Ankhkhnum found, pictorially or textually, his twin Khnumhotep has been close by in the same sequence of the epic.

In order for him to incarnate a spiritual conception, Ni resorted to double intimation. One that is highly manifested by the reciprocally intersected feet of Ankhkhnum and Khnumhotep as seen on the central relief in between the false doors and the scene opposite the false doors that is described as the most intimate embrace of all for the two men. The other is the nebulous posture of the twin-youngsters, either by the left foot of Khnumhotep and the right foot of Ankhkhnum or in reverse. Turning a blind eye on what separates the youngsters and by simple imagination, we effortlessly discern the reciprocally intersected feet of the youngsters themselves.

The unspoken words of Ni that have been enshrouded in his figurative representations are already extant in the Egyptian literature. Nevertheless, it is in vain to truthfully interpret the Egyptian writings secluded from the pictorial narrations of Predynastic era. Only recently, it is known that the Pyramid texts, the Book of the Dead, and the Coffin Texts, as well as the iconography of tombs; all are addressing the soul of the dead, not the corpse. Viewing Ni' representations by pornographic eyes does not represent a surprise. In other occasion I said: "The discipline of the Egyptian religion has been established, by the monks of Temple Egyptology, as a recreational field." Marginalizing the youngster(s) in scholarly writings is a sufficient reason to depreciate whatever have been written.

The portrayals of Ni personify the climax of the repentance and the salvation sought after in the ancient Egyptian faith. Ni, in a solitary envision of his divine twins, has been in such wonderful experience of numinous consciousness.

Ni-Ankhkhnum-Khnumhotep
Life belongs to Ni' Soul - Ni' Soul is Satisfied

